DOCUMENT RESUME

ED 367 006 CS 508 461

AUTHOR Adams, Richard T.
TITLE Improving Characterization in Scene Study, in a Magnet Middle School, through Learning Directing Skills.
INSTITUTION National Arts Education Research Center, New York, NY.
SPONS AGENCY Department of Education, Washington, DC.; National Endowment for the Arts, Washington, D.C.
PUB DATE 92
NOTE 56p.
AVAILABLE FROM National Arts Education Research Center/New York University, 32 Washington Place, Room 52, New York, NY 10003 ($4).
PUB TYPE Reports - Evaluative/Feasibility (142) -- Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Acting; *Characterization; Drama; *Dramatics; Gifted; Junior High Schools; Junior High School Students; Middle Schools; Student Evaluation; Talent Development; Teaching Methods
IDENTIFIERS Directing (Theater); *Drama in Education; *Middle School Students; Parent Surveys

ABSTRACT

A study determined whether first year middle school drama students in a talented, magnet program were able to demonstrate more credible characterization in a scene study project after they had been taught some basic directing methods. These methods included blocking (the movements of the actor) and beat breakdowns (the small acting units in a play). Students' initial understanding of scene study elements were measured in order to show a rate of change after exposure to this teaching approach. An evaluation was developed and administered to determine the effectiveness of the student's characterization in the scene presentation. Most books about acting assume that actors have basic knowledge of blocking and scene breakdowns and thus tend to ignore or give little detailed information about such topics. Results revealed a marked improvement in student actors' characterizations after they have been introduced to basic directing principles. A number of other discoveries were substantiated through the pre-and posttests and through parent surveys. These include students': (1) positive attitudes toward acting; (2) belief that memorization of lines was not the most important element in scene study; (3) higher regard for teacher evaluation than for grades; (4) greater problem-solving ability; and (5) improved cooperation between scene partners. (Nineteen references and 13 appendixes presenting survey/evaluation instruments are attached.) (SAM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

CS

ED 367 006

IMPROVING CHARACTERIZATION IN SCENE STUDY, IN A MAGNET MIDDLE SCHOOL, THROUGH LEARNING DIRECTING SKILLS

Richard T. Adams
Southwood Middle School
Miami, Florida

New York University

Sponsored by the National Endowment for the Arts and the United States Department of Education

CS508461

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Copyright © 1992 by the National Arts Education Research Center at New York University. Requested in 1993.

New York University
School of Education, Health, Nursing and Arts Professions
32 Washington Place
Suite 52
New York, N.Y. 10003
(212) 998-5060

TABLE OF CONTENTS

Introductions i
Acknowledgments iii

BACKGROUND 1
Statement of Investigation 1
Need for Study 1
Related Literature 3

DESIGN OF STUDY 6
Methodology 6

RESULTS AND CONCLUSIONS 8
Analysis of Data 8
Conclusion 14
Future Research 16

BIBLIOGRAPHY 18

APPENDICES 20

BACKGROUND

Statement of Investigation

This study sought to determine whether first year middle school drama students in a talented magnet program were able to demonstrate a more believable characterization in a scene study project with the introduction to some basic directing methods as an approach to the study.

The researcher identified basic directing techniques in blocking (the movement of the actor) and beat breakdown (the small acting units in a play).

Acting and directing techniques were also integrated during the scene study unit.

Student's attitudes and understanding of scene study elements were measured in order to show a rate of change after exposure to this teaching approach. An evaluation was developed and administered to determine the effectiveness of the student's characterization in the scene presentation.

Need for the Study

How do acting teachers decide how to approach scene study? What guidelines do student actors have for staging the scene? What criteria do they use for evaluation? What methods are available for grading a scene study unit?

During the researcher's sixteen years of teaching drama students in talented programs and traditional schools at the elementary level through the college curriculum it has become clear that most of the acting scenes presented lacked a sense of direction.

The researcher's experience and that of his colleagues determined that there have been no guidelines made available to drama teachers regarding the techniques of teaching scene study units.

As a result, the researcher was led to believe that most of the decisions regarding scene study are based on a teacher's personal background of experience: a method used by a previous teacher, a method developed as a beginning teacher, a combination of things tried throughout the years.

Yet, a large portion of actor training is focused on scene study. The books in the field address character creation, vocal training, improvisation, etc. But, when it comes to scene study, most textbooks give very little structure regarding what is expected of the student as he/she prepares to present a scene. The books may have suggestions about memorization, some general information about blocking, and usually many scenes for practice. Once we tell our students to "go rehearse", do they know how to approach the scene? It was this teacher's experience that many students spend a great deal of rehearsal time sitting on the floor or in seats reading over the script or running lines. The researcher believed this was because they are unaware of what steps to take from reading the scene to performance, aside from line memorization. A drama teacher can discuss acting techniques (i.e. subtext, relationships) but perhaps something concrete was needed, a plan.

During the past sixteen years, the researcher has had to evaluate more than a thousand scenes. Many times it became apparent that the scene would have been better if the actors moved with a sense of environment and purpose, if they had had a sense for the rhythm of the scene, if they had placed the furniture at angles to reveal their faces or even if they had played the scene farther down stage so that they could be heard. Often there was a better acting performance being presented but that it couldn't be evaluated for its own worth due to other performance factors outside of acting, that were negatively effecting the scene.

Another problem that scene study has presented to the teacher is grade documentation. Grades for rehearsal, character papers and the scene performance can be given. These grades are subjective and the criteria used

for these decisions is very general. Sometimes one element seems to dominate a scene, positively or negatively, that other aspects of the performance may be ignored when assigning the grade. This approach to the scene study will provide the teacher with more documentation and guidelines to the grade assignment.

It was not the purpose of this study to create directors or to give the actors a false sense that they understand the art of directing. The purpose of the study was to strengthen acting attributes, give the students an approach to scene study, and to improve evaluation standards.

Related Literature

The books, magazines and journals that address acting are plentiful. It is interesting that very seldom to they address a method to preparing a scene. Directing books tend to make the assumption that actors have some knowledge of blocking and scene breakdowns. Most of the acting books that were used for this research tended to ignore or give very little detailed information on these two topics.

It is interesting that in the well respected book, Fundamentals in Play Directing by Dean and Carra that they present this premise: "Every beginning actor should try to grasp direction quickly and the way to achieve that faculty is to understand some simple elements of directing."

Some examples of the assumptions that are made in directing books are found in Brown and Garwood's General Principles in Play Direction where they make a statement regarding scene breakdown"...[the director] can usually leave its actual creation in the hands of the actors" or in Cohen and Harrop's Creative Play Direction where they state: "The breakdown of an action unit into separate beats is almost never by a director in comprehensive fashion, for this is basically the actor's job". This is the general mood in most of the directing books and yet only a couple of acting books addressed the concept of beats.

Cohen and Harrop' also make some of statements regarding the intrinsic relationship between character and blocking: "Blocking intensifies the inner action of a play. Inner action is the emotional or intellectual shifts within characters" and "Blocking intensifies inner action by making it outer action. Blocking is the principle mechanism by which the play moves off the page into the theatre. It gives life and fullness to the dialogue...". R.H. O'Neill's The Director as Artist continues the theme with "Blocking is intrinsically connected to the desires of the characters and action" Dean and Carra in Fundamentals in Play Directing,say of the actor who has learned such skills that "such an actor viewing the scene like a director adds treatment upon treatment, and enriches and develops his character in the course of a play." It seems evident that the knowledge of some blocking skills will improve the actors character creation.

Robert Cohen's Acting One reports "Movement also creates opportunities for physical contact and interaction that would not occur if the actors simply decided to sit down and play the scene 'in place'" is indicative of the support that this study will have on improving character relationships.

Most acting books address rhythm, but most of them focus on vocal rhythm and not the rhythm of the scene or of the characters' rhythm. If an actor can identify the rhythm of the scene and can isolate the action beats and the character beats in a scene, he/she will find this knowledge as an asset to better acting. Dean and Carra tell us "rhythm is one of the most important elements in creating impressions and emotions." O'Neill's supports this approach to rhythm. He shares that "Rhythm results from the dynamics built into individual units of the play" and "tempo and rhythm influence all stage movement". These are some of the reasons for teaching rhythm and blocking simultaneously.

An added value that the student actors should gain from this experience is a better method to memorization, in Brown and Garwood's General Principles in Play Direction, they write "Memorizing lines is also easier for most people if they associate the line with the movement and business that is to accompany it."

Alan England perhaps summarizes the reason for this study in his book Scripted Drama when he states "the more expressively the student learns to move, gesture or deliver lines, the greater will be the personal satisfaction to be derived from the encounter with the script."

DESIGN OF THE STUDY

Methodology

At the Southwood Middle School there are two classes of Level One students in the drama department. The researcher had primary responsibility for one of the classes and a colleague had the primary responsibility for the other class. Level One students are first year drama students or are students repeating the course. The four students repeating the course were not a part of the study.

The majority of the classes were seventh grade students. Each class had a few eighth graders and the researchers class had two ninth grade students. During the year the two teachers exchanged classes for units in mime , dance, and scene study. The teachers taught their assigned class the first scene study unit and exchanged classes during the second scene study unit. This allowed the researcher to set up a two case study. The researcher's class was presented the new material for scene study and the other class was not exposed to the method until the second scene study.

Prior to the scene study units, a 4 part pre/post test was administered to both classes. The first part of the instrument was a Likert Test on attitudes regarding acting, self esteem, career plans. The second part was a student assessment of the importance of different elements of scene performance. The third part asked the students to order their approach to scene study and the fourth part was biographical.

The other class studied scene work with the same approach that has been taught for years. That approach includes handing out the scenes to the students, encouraging them to read the play, some discussions about acting, a brief introduction to blocking and rehearsals. The researcher's class was taught with the structured approach. The class began with a theatre game called "On My Trip to California". As Spolin describes it in her Theatre Games File, first the class performs it as a memory exercise. Then actions are introduced to accompany each item. (The result is that the students can

remember more items by adding a motion.) After playing the game for a couple of days, the researcher led a discussion with the students about the difference in the two approaches. This was to reinforce one of the reasons for setting blocking down at an early stage in rehearsal.

As a class, the students worked on the Millie and Madge scene from William Inge's Picnic. Each student received a copy of the scene. After a discussion on breaking a scene down into beats, the students were given an assignment to break the Picnic scene into beats and give each beat a title. The next day the class discussed the different choices available. It was important not to demand that a beat be in an exact place but that the student could justify his/her reasoning.

The students were then given their scenes chosen by the director and assigned specific roles. The choices were made for a variety of reasons; appropriateness for the student based on personality or body type, sensitivity to the topic of the scene, compatibility with the other students, an element of the scene in which the student needed to improve.

The students were then given a script for each student and one extra script to use as the one for assignment submission. The students were given time to read through the scenes together. The next assignment was to have the students break their own scenes into beats together. The scripts were collected for grading. After the students had a couple of days to work on the beats and character, blocking was introduced. The researcher distributed a handout (See Appendix) with some rules and ideas about blocking. The researcher lead a discussion concerning the information in the paper with the class.

The next step was to take the Picnic scene and as a class block the scene. This allowed the students an opportunity to experiment with different choices and the opportunity to see that some decisions that seemed good didn't work later on in the scene due to other circumstances. The students then worked together in their groups to decide on blocking for their assigned scenes. After this the students spent most their time in rehearsal. Most of the classes

began with some discussion about acting skills. The topics for discussion were chosen based on observations that were made by the theacher while watching the scene rehearsals. Periodically, he would work with one scene in front of the entire class. This was done to demonstrate some of the scenic elements that the students can work on during their rehearsal period and to emphasize the importance of working on a problem many times(i.e. a specific line interpretation, a cross).

After a couple of weeks of rehearsal, the scenes were presented for the class. The researcher gave specific notes on each scene. The students then worked for another week on the scene for the final presentation. The scenes for final presentation were videotaped. Both classes were assembled for the presentations. The scenes were alternated between classes. For the final presentation both teachers evaluated the scenes using an instrument based on specific criteria. (see Appendix)

After both units were completed, Mr. John Soliday, a researcher at the University of Miami evaluated the videotaped scenes.

After the completion of the two units, the students took the post test.

In addition to the student pre/post tests , a parent survey was sent out to all of the parents. The purpose of the survey was to indicate the attitude of the parents toward their child's involvement in theatre and some biographical information regarding the parents' involvement in theatre.

RESULTS AND CONCLUSIONS

Findings

The findings from this research investigation indicate that there is a marked improvement in the student actors' characterizations after they are introduced to a few basic directing principles. In addition to the direct findings of the research a number of other discoveries were substantiated through the pre and post-tests and the parent surveys.

The pre-test verified some assumptions of the teacher researcher and some of the results were not expected. The pre-test analysis indicated that the students felt good about acting even though the average student had very little training, less than 2 years. The results confirmed the researcher's belief that the students were not confident regarding scene preparation even though the average student had acted in two to three scenes prior to entering the class. The students indicated a reluctance to agree that making mistakes in an acting class was okay (which was an anticipated response by the researcher.)

One of the results that was not expected was the students agreement that memorization of lines was not the most important element in scene study. Students usually cited their success in learning the lines of a scene when questioning a grade assignment. Parents tended to compliment students with the often heard "How did you learn all those lines?" remark. The researcher had anticipated a score more towards agreement that lines were the most important of acting. The students scored an average disagreement to the statement. The researcher was also surprised to discover that the students had indicated that the purpose of blocking was not just to see the actors. The score was not a disagreement with the statement, but a weak "somewhat agree".

The students disagreed that acting doesn't require much work outside of class. Since most of the students come out of elementary schools that tend to have very little expectation of time commitments outside of school the researcher was delighted to see that the students had this insight. It might

be surmised that through the previous summer school program which was attended by the majority of the students and the quality of work that the students observed in previous productions by the center, that they must have deduced that hard work from the students is an expectation by the drama teachers.

Although the prioritizing section of the pre-test indicated that the students had a high regard for line memorization, they did not feel that it was the most important element to the scene. As indicated in the first part of the pre-test, they ranked it the third most important element after character believability and character relationship. However, they did indicate that memorization was much more important than blocking or creating an acting space.

The importance of memorization was evident in the chronological ordering section, as well. The students indicated that memorization should occur before breaking the scene into beats, blocking the scene or rehearsing.

The analysis of the post-test results were reflective of the change that occurred with the students after they had had the experience of presenting two different scene studies. In the Likert scale section of the testing instrument some important changes resulted regarding self esteem of students. Sixteen percent more of the students indicated that they believed that they were able to demonstrate their acting abilities successfully in class.

Students also increased their sense of self satisfaction in acting. This was verified by a similar response to three similar questions.

The students placed more importance on teacher evaluation that the grade assigned. Thirty three percent of the students changed their attitude away from the importance of the grade, alone. A modified statistical analysis demonstrated that students had originally indicated they agreed that their parents felt that academic grades were more important than their success in drama. The results of the post-test had the students moving away from this agreement to only somewhat of an agreement. Nineteen percent of the students changed their feelings about this statement.

Twenty seven percent of the students indicated that they felt less nervous when they acted.

Some indications of the students sense of increased control of the problems during scene study were evidenced by their response to feeling more confident in scene preparation. Two statements addressed this concern. Fifty four percent of the students indicated that they had more knowledge of scene preparation. The average student on the pre-test indicated that they somewhat agreed that they knew what to do and the post-test results indicated the average student agreed that they knew what to do. Regarding the statement that the student knew what to do upon receiving a script, forty-six percent of the students moved towards agreement with the statement.

Much of this was expected. However, the section of the test that asked the students to prioritize seven elements of the acting scene had some remarkable and unanticipated changes from the pre-test to the post-test. The student results indicated that the students placed more emphasis on character relationships and creating an acting space on the post-test. The character relationship average went from a 2.4 in importance to 1.8 and creating an acting space made a significant change from 4.5 to 3.5 The students lessened the value of line memorization. Line memorization received a ranking of 3.0 on the pre-test and a 4.5 on the post-test.

It is important to clarify that the researcher expected the students to learn all of the lines in a scene. It was stressed that the lines are only the means to acting and memorization is not an indication of good acting. The videotapes of the scenes substantiate that the students did memorize their lines. The scenes were presented 4 to 5 weeks after the students received the scripts and in the 48 scenes there was never a scene stopped due to forgetting lines, there was not a call for a line and there was not any unusually long pause as an actor searched for a line.

The part of the test that addressed the chronological order of scene preparation continued to indicate the change the students made regarding memorization. The results showed that the pre-test average score was 4.12

and that the post-test score was 5.76. The students indicated that they now accomplished the following tasks at an earlier point in the process of scene preparation:

- breaking the scene into beats
- discussing the scene with the acting partner
- rehearsing beats

This readjustment of tasks made a smoother transition to the completed scenes as demonstrated in the videotapes.

In addition to line memorization being considered an earlier task, blocking the scene, rehearsing the entire scene and understanding lines were also accomplished more efficiently at an earlier point. Understanding the lines was clearly identified as something the student does after reading the play and discussing the scene with the partner.

The feelings indicated by the students of having a clearer understanding as to how to prepare a scene for presentation in the Likert part of the instrument was verified by the results in the prioritizing and ordering sections. From the emphasis on presentation, the researcher concluded that the increased feeling of self satisfaction and decreased nervousness indicated in the post-test was a result of the students' confidence in learning how to prepare a scene.

Analysis of the parent's survey provided the researcher with an insight that indicated that these parents were very supportive of their child's commitment to the theatre and an appreciation of the positive qualities that this intense program provided. The written responses to the open ended statement: "what do you like best about this program" focused on corollary traits of self confidence and improved communication skills.

The level of support that the parents would indicate was not anticipated. The researcher's experience at other schools were not similar. The intensity of the program and its reputation may be factors that contribute this support. The parent's support group, South Center for the Arts Drama Parents Organization (SCADPO), is a highly structured organization that is involved in the school's drama program. This may be a factor as well. The parents of the new students talk with the parents of the current students and discover

from them what is expected. Parents chaperone trips and prepare refreshments for the plays, as might be expected, but, they are also involved in production aspects of the plays(i.e. costuming, set construction, publicity) and planning of the major trips and fund raisers.

The results of the survey showed that seventy-three percent of the parents were not actively involved in theatre from high school until the present. seventy-six percent of the parents had not had another child involved in drama. The average parent accepted the involvement of their child in after-school rehearsals and that the family's schedule would have to be altered. In addition, the average parent indicated support for their child's desire to attend an intensive high school drama program and wanted to major in drama.

Some comments that are all-too familiar and stereotypical of attitudes toward drama programs were dispelled by this survey. The parents did not believe that their child's drama involvement was detrimental to his/her academic progress nor did they believe that it prevent them from entering a good college. In addition, they were concerned about their child's academic grade in drama. The average parent discussed the child's progress in drama and believed that their child was a good actor for his/her age.

Some of the written responses to the open ended question were:

- "I think it is the one reason she still loves to go to school."
- "Its positive impact on my child's sense of self confidence and the enhancement of communication skills and creativity which will assist her for the rest of her life."
- "Gives her a group and a sense of belonging; many careers would be enhanced by this knowledge."
- "The pleasure of seeing him enjoy himself."
- "Poise, self confidence, communication skills, friends who share the same passionate interest."

The findings that are the most relevant to the project's focus came from the evaluations of the scenes. The students' scores after the first scene had a clear indication that the control group, the group taught using the described method, scored higher than the test group, the students taught without the approach. The control group had a cumulative average score from the two teachers of 172 and the control group scored 159. After the second scene the control group scored 174. The test group, having received the new approach, scored 180.

Dr. Soliday's evaluations confirmed the emphasis of the results. His scores were higher; some of his individual evaluations were different from either of the teachers. His overall evaluations indicated that the control group was better after the first scene. After the second scene his evaluations of the control group showed a slight improvement while the test group showed a large improvement. The test group's scores were a little higher than that of the control group's.

Fifty nine percent of the control group students improved their scores. In the test group, eighty-three percent of the students showed an improvement. The average student in the control group improved 2 points. The average test group student improved 21 points.

Conclusion

Statistics and analysis of the scenes may be informative to some extent. But, these are student actors performing living characters. What was most impressive was not their scores; it was the performances. The quality of the performances was delightful to watch. The scores do indicate some of the flavor of this experience but they are cold. To sit in the auditorium and see the quality of the characterization, the playing of the moment, the responding to the character's environment are the true indicators that there appears to be a validity to teaching scene study with a structured approach, perhaps this approach.

Since the completion of the project, the researcher has taught another unit of scene study for the second year students. The unit was taught with the same approach used with the first year students with the same results.

An added attribute of the scene study approach was the improved cooperation between scene partners. The researcher concluded that there were perhaps two factors inherent in this phenomenon. One was the directed approach with the guidelines for beat breakdown and blocking. The other reason was the reduced amount of daily available time for rehearsal. Since some of the entire class periods were devoted to teaching the approach and some classes began with discussions. As a result, the students realized that the rehearsal time was precious.

A couple of anecdotes that help to illuminate the effect of the approach:

- Every year the center participates at the Dade County Youth Fair in the drama competition. The center will have over sixty entries. The staff takes four of the level one scenes. The reason for the inclusion of the level one students has been more as a reward for the honor of participating. The students from level one traditionally receive second place awards. This year three of the scenes received first place awards, of which two received special judge's recognition. One of those scenes(the one that received our highest score) had perfect scores from all three judges.

- One of the units after the second scene study is called independent study. During this unit students can pursue choreography, musical theatre, puppetry, play writing, etc. One of the categories is classical acting. One afternoon, the researcher was walking through the auditorium. He discovered a script that had been forgotten. It was a script for the Nurse and Juliet scene from Romeo and Juliet. The student had divided the script into beats with titles for each beat and had notated the blocking!

Future Research

A study of each of the elements of this research project should initiate a desire to ask more questions, to wonder.

The paper began with the discovery that there is little research available regarding the method of teaching drama. This paper is just a small step in the direction of laying down a body of work that can have implications in a variety of classrooms across the country. Scene study is just one unit taught in the drama curriculum. Research on ways to teach theatre games, improvisation and monologue presentations could be some of the next process approach studies. If theatre teachers can begin to share with each other successful and tested methods then the result would be to improve our students' abilities. Another attribute of the study would be its suggestion of research similar to that found in other disciplines, thereby helping to provide legitimacy to our field in the education world.

Research needs to continue in scene study. This is just the beginning. Are there other successful approaches? Is there a refinement to this approach? Will this approach have the same result in a regular middle school? in a high school? Does the teaching style have an effect on the results of the approach?

In addition to its being reflective of the scene performance, the evaluation instrument is a means to be supportive of teachers for student assessments and parent conferences. Can other evaluation forms be created to fulfill this need?

The parent support was very strong. Was this indicative of most magnet drama classes? Is there a similarity with other drama classes? Is there a similarity with other performing arts' magnet programs? Can this support be transferred to dramatic activities in regional schools?

The parents belief that their child's self confidence and communication skills were improved might lead to research. Is a drama student's self confidence strengthened in a drama program more than in a regular curriculum? Is there a correlation between communication skill development and taking an acting class.

An affective domain question that comes to mind in the analysis of the findings regarding the student's "sense of belonging". Studies indicate that the middle school child is struggling for peer acceptance. Research into the relationship between activity in drama and one's sense of belonging could prove to be enlightening.

The scenes chosen for this study were made by the researcher. Would a different set of scenes have created different results? The researcher is of the belief that the choice of scenes is a part of the success of the project. The scenes chosen for the project were chosen for the youthful characters in the

scenes. Perhaps there are other scenes with young characters that would bring about better results.

The important message of this research is that we need more.

BIBLIOGRAPHY

Albright, H.D.
1959 *Working Up a Part*. Boston: Houghton Mifflin Co.

Ball, W.
1984 *A Sense of Direction*. New York: Drama Book Publishers.

Brown, G., Garwood, A.
1949 *General Principles of Play Direction*. New York: Samuel.

Cohen, R.
1984 *Acting One*. Mountain View, California: Mayfield Publishing Co.

Cohen, R. and Harrop, J.
1984 *Creative Play Direction*. Englewood Cliffs, California: Prentice-Hall Inc.

Courtney, Richard.
1985 "Rehearsing for Life: Teaching Drama Teachers." Children's Theatre Association of America. Toronto, Aug.

Danby, M. and Upticus, R.
1989 *Ownership in School Theatre*. Australia: Primary English Teaching Association.

Dean and Carra,
1980 *Fundamantals of Play Directing*. New York: Holt, Rinehart and Winston.

England, A.
1981 *Scripted Drama*. Cambridge: Cambridge University Press.

Felmer, M.
1990 *Free to Act: an integrated approach to acting*. Fort Worth: Holt, Rinehart and Winston, Inc.

Felnagle, R.H.
1987 *Beginning Acting*. Englewood Cliffs, N.Y.: Prentice-Hill Inc.

Glenn, S.L.
1973 *A Director Prepares*. Encino, California: Dickenson Publishing Co.

Kramer, M.E.
1937 *Dramatic Tournaments in Secondary Schools*. New York: Teacher's College, Columbia University.

Malkin, M.R.
1978 Blocking more than meets the eye. *Dramatics*. Jan/Feb, 40-43.

Morgan, Norah and Saxton Juliana.
1984 "Expression and Meaning: The Two Frames of Dramatic Experiencing". *American Theatre Association*. August.

Morrison, H.
1984 *Directing in the Theatre*. New York: Theatre Arts Books.

Ommanney, K. A.
1960 *The stage and the School*. New York: McGraw-Hill Inc.

O'Neill, R. H.
1987 *The Director as Artist*. New York: Holt, Rinehart and Winston.

Selden, S.
1934 *A Player's Handbook*. New York: F.S. Crofts and Co.

Appendix A

Pre/Post Test on Acting

Please answer each question. There are no right or wrong answers. You will be asked questions about your feelings. Each of the first 25 questions can be answered by circling the response that best matches your opinion.

1.I feel good when I am acting.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

2.I think I am a better actor than I have demonstrated in class.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

3.I believe that the most important part in acting is learning lines.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

4.I am not good at playing roles.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

5. I know how to prep[are for an acting scene.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

6. Even though I try very hard, I cannot act well.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

7. The purpose of blocking is to see all of the actors.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

8.I am never nervous when I act.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

9.I feel good about myself during acting class.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

10. The most difficult part in preparing an acting scene is working with another person.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

11. When I receive a script, I feel I know what to do to be successful.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

12.I am frightened on the day that I know that I have to perform.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

13. I enjoy performing alone.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

14. I enjoy performing with other students.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

15. Acting doesn't require much work outside of class.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

16.I feel as special self satisfaction when I act.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

17.I am going to be a professional actor.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

18. There are many things that I enjoy doing more than acting.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

19. When I am acting I feel confused.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

20. My parents think I'm a good actor.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

21. My academic grade are more important to my parents than my success in drama.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

22. My parents think acting is for fun.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

23. My parents would support me if I wanted to major in acting at college.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

24. When my teacher critiques my acting, I am most interested in the grade.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

25. Making mistakes in acting class is okay.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

Prioritize each of the following elements that are a part of an acting scene from the most important(1) to least important(7)

____ Blocking

____ Character Believability

____ Character Relationship

____ Creating an acting space

____ Introduction and Set-up

____ Line Memorization

____ Use of props

Number the following list of scene preparations in chronological order.

____ Blocking the scene.

____ Break the scene down into beats

____ Decide on necessary props

____ Discuss the scene with your partner: objectives, relationship, etc

____ Memorize lines

____ Present the scene

____Read the play

____ Rehearse the scene by beats

____ Rehearse the scene from beginning to end

____ Understand the lines

Biographical Information

Grade: 7 8 9

Gender: M F

Age: 11 12 13 14 15

Years of acting training: 0 1 2 3 4 or more

Years of Center for the Arts drama: 0 1

Previous acting scene experience: 0 1 2-3 4-6 7 or more

Appendix B

Pre/Post Test Scores

File: prepost tests A
Report: feelings self 1

code no	gr.	gen	age	trn	scns	1	1p	8	8p	9	9p	12p	12	13	13p
055	7	m	12	1	3	1	1	1	1	2	2	1	1	3	5
085	7	f	12	2	0	3	1	5	5	3	3	2	1	3	3
117	8	m	13	0	1	2	2	4	3	2	2	4	3	3	1
143	7	m	12	2	3	2	2	3	4	1	2	4	3	2	1
154	8	f	13	2	3	1	1	5	4	3	1	2	2	3	2
174	8	f	12	1	3	2	2	4	4	3	3	4	3	3	3
178	7	m	12	1	1	1	3	1	1	4	3	5	5	1	1
197	7	f	12	2	1	3	3	4	4	2	3	3	2	4	4
207	7	f	12	4	5	1	1	3	2	3	2	3	5	3	2
235	7	f	12	2	1	1	1	3	4	2	2	4	3	3	2
241	7	f	12	0	4	1	1	4	4	2	3	4	3	1	1
245	7	f	12	0	2	1	1	4	3	2	2	2	2	1	2
296	7	f	12	0	1	2	1	5	4	2	2	2	3	3	2
315	7	f	12	0	1	1	2	4	5	1	2	5	5	2	4
324	8	f	13	2	3	2	1	2	2	2	1	3	3	3	3
334	7	f	12	1	2	1	1	5	5	1	1	2	3	3	2
344	7	f	11	2	3	2	3	4	5	2	3	3	2	3	3
361	7	f	12	2	3	2	1	4	3	3	2	5	4	2	3
392	7	f	12	3	4	2	2	3	2	2	1	3	3	3	4
395	7	f	12	2	1	2	3	2	2	3	3	2	3	4	4
417	8	f	13	3	3	1	3	4	4	2	2	3	3	3	3
440	7	f	12	0	1	1	1	5	4	2	2	1	1	2	3
470	7	m	12	2	3	2	2	5	5	2	1	2	5	2	2
509	7	f	12	2	1	2	1	4	4	1	2	3	4	3	4
515	8	f	14	0	3	2	2	3	4	1	2	4	3	4	1
530	7	m	12	0	1	1	1	4	3	1	1	4	3	3	3
563	8	m	13	0	4	2	1	4	4	1	1	3	4	4	4
589	7	f	12	0	0	2	1	4	4	3	3	2	2	2	2
596	7	f	12	4	2	1	1	5	4	3	3	2	4	3	2
599	7	f	12	2	3	1	2	5	3	2	2	3	4	2	4
622	7	f	12	2	0	1	2	3	4	4	2	2	3	3	1
695	7	f	12	3	3	1	1	4	4	1	1	4	4	1	3
705	7	f	12	3	4	2	2	3	2	1	1	5	5	2	3
711	7	f	11	2	3	1	2	5	4	2	2	4	3	3	5
797	8	m	13	4	3	1	1	5	5	3	1	2	2	1	1
822	7	m	12	1	4	1	1	4	3	1	1	3	5	4	3
835	7	f	12	2	3	1	3	4	5	2	2	1	2	4	4
868	7	f	12	0	1	1	1	4	2	1	2	3	4	2	2
954	9	f	15	3	5	3	3	4	4	3	3	4	3	4	4
964	7	f	12	3	1	1	1	5	4	2	2	3	3	2	3
965	7	f	12	3	3	2	2	3	4	3	2	3	3	3	2
986b	7	f	11	2	0	3	3	5	4	3	3	1	2	5	4
42						1.67	1.67	3.56	3.60	2.12	2.60	2.96	3.12	2.71	2.71

File: prepost tests A
Report: feelings self 2

code no.	gr.	gen	age	trn	scns	14	14p	16	16p	18	18p	19	19p
055	7	m	12	1	3	1	2	1	2	3	4	4	5
085	7	f	12	2	0	2	2	2	2	1	1	3	4
117	8	m	13	0	1	2	1	2	2	3	3	4	4
143	7	m	12	2	3	3	3	3	2	3	3	4	5
154	8	f	13	2	3	1	1	2	1	3	3	5	4
174	8	f	12	1	3	3	3	3	2	2	3	4	4
178	7	m	12	1	1	1	3	1	3	1	1	5	3
197	7	f	12	2	1	3	2	3	3	4	3	3	4
207	7	f	12	4	5	3	2	1	1	4	4	5	4
235	7	f	12	2	1	2	2	1	1	4	4	5	5
241	7	f	12	0	4	1	1	1	1	5	2	5	5
245	7	f	12	0	2	1	1	2	1	4	4	5	5
296	7	f	12	0	1	2	2	2	3	4	4	4	5
315	7	f	12	0	1	2	2	2	2	4	2	5	4
324	8	f	13	2	3	3	2	3	2	4	3	4	4
334	7	f	12	1	2	2	2	1	1	3	3	4	5
344	7	f	11	2	3	3	2	3	2	2	3	3	5
361	7	f	12	2	3	1	2	2	2	5	3	4	5
392	7	f	12	3	4	1	1	1	2	5	3	5	5
395	7	f	12	2	1	1	1	2	2	3	3	4	4
417	8	f	13	3	3	1	2	2	3	3	3	3	3
440	7	f	12	0	1	1	3	2	2	4	4	5	4
470	7	m	12	2	3	3	3	2	2	4	3	2	4
509	7	f	12	2	1	1	2	3	1	4	1	5	5
515	8	f	14	0	3	1	5	2	2	2	3	4	4
530	7	m	12	0	1	1	1	1	1	2	4	4	5
563	8	m	13	0	4	2	2	1	1	4	4	3	4
589	7	f	12	0	0	2	1	2	1	2	3	2	4
596	7	f	12	4	2	2	2	1	1	5	5	5	5
599	7	f	12	2	3	2	2	2	3	3	3	5	5
622	7	f	12	2	0	2	2	2	2	3	3	4	4
695	7	f	12	3	3	1	1	1	2	5	5	5	4
705	7	f	12	3	4	2	2	2	1	3	2	4	5
711	7	f	11	2	3	3	1	1	2	4	4	5	5
797	8	m	13	4	3	1	1	1	1	4	3	5	5
822	7	m	12	1	4	1	1	1	1	3	3	5	4
835	7	f	12	2	3	1	2	3	2	4	4	5	4
868	7	f	12	0	1	2	2	1	1	4	4	5	5
954	9	f	15	3	5	1	2	3	3	4	3	5	4
964	7	f	12	3	1	2	2	2	1	3	3	5	4
965	7	f	12	3	3	3	3	4	3	4	4	4	4
986b	7	f	11	2	0	1	2	3	3	1	2	3	4
						1.76	1.93	1.90	1.91	3.29	3.14	4.24	4.38

File: prepost test B
Report: knowledge self

code no	gr.	gen	age	trn	scns	2	2p	3	3p	4	4p	6	6p
055	7	m	12	1	3	2	3	5	5	4	5	5	4
065	7	f	12	2	0	5	4	4	4	4	5	4	5
117	8	m	13	0	1	2	2	3	5	4	4	4	5
143	7	m	12	2	3	3	2	4	4	3	2	3	3
154	8	f	13	2	3	3	4	3	3	4	4	4	5
174	8	f	12	1	3	3	3	4	4	4	4	4	4
178	7	m	12	1	1	2	1	4	2	5	2	5	3
197	7	f	12	2	1	3	2	4	5	3	4	3	4
207	7	f	12	4	5	1	3	4	5	5	4	5	5
235	7	f	12	2	1	3	3	5	5	3	3	3	4
241	7	f	12	0	4	2	2	5	5	4	4	5	5
245	7	f	12	0	2	2	3	2	5	4	4	5	5
296	7	f	12	0	1	3	3	4	5	4	3	3	3
315	7	f	12	0	1	3	3	5	5	5	5	4	5
324	8	f	13	2	3	2	1	3	3	4	4	4	5
334	7	f	12	1	2	3	2	5	5	4	4	4	4
344	7	f	11	2	3	2	1	3	4	5	4	4	4
361	7	f	12	2	3	2	3	3	5	3	5	4	4
392	7	f	12	3	4	3	2	4	4	4	4	5	4
395	7	f	12	2	1	1	4	3	4	4	3	5	4
417	8	f	13	3	3	3	1	4	4	3	3	3	3
440	7	f	12	0	1	2	2	3	4	3	4	4	4
470	7	m	12	2	3	3	4	5	5	4	4	4	4
509	7	f	12	2	1	3	4	5	5	4	4	5	4
515	8	f	14	0	3	3	3	4	5	4	4	2	3
530	7	m	12	0	1	2	3	5	4	5	5	5	4
563	8	m	13	0	4	4	3	5	5	4	4	4	4
589	7	f	12	0	0	2	4	4	4	1	1	3	3
596	7	f	12	4	2	3	3	5	5	4	4	5	5
599	7	f	12	2	3	3	4	5	5	5	4	5	4
622	7	f	12	2	0	2	1	4	4	4	4	4	4
695	7	f	12	3	3	2	2	1	3	1	5	5	5
705	7	f	12	3	4	1	1	5	5	4	4	4	4
711	7	f	11	2	3	3	4	5	5	3	4	3	4
797	8	m	13	4	3	1	3	4	4	5	5	4	5
822	7	m	12	1	4	4	4	5	4	4	4	4	4
835	7	f	12	2	3	4	4	3	5	5	5	5	4
868	7	f	12	0	1	3	3	4	4	5	5	4	5
954	9	f	15	3	5	2	3	4	4	3	3	2	3
964	7	f	12	3	1	3	3	4	4	4	3	4	5
965	7	f	12	3	3	4	3	3	4	3	3	3	3
986b	7	f	11	2	0	1	2	4	3	4	4	4	4
						3.05	2.74	4.00	4.35	3.56	3.78	4.02	4.12

File: prepost test C
Report: product development

code no	gr.	gen	age	trn	scns	5	5p	7	7p	10	10p	11	11p	15	15p	25	25p
055	7	m	12	1	3	2	2	4	5	1	4	3	5	5	5	1	1
085	7	f	12	2	0	4	3	2	4	3	3	3	3	5	5	1	1
117	8	m	13	0	1	3	2	3	5	4	4	4	3	1	1	2	5
143	7	m	12	2	3	2	2	4	4	1	3	3	3	5	5	2	3
154	8	f	13	2	3	3	2	4	4	5	4	3	2	4	5	2	1
174	8	f	12	1	3	3	2	4	3	4	3	3	3	4	4	2	2
178	7	m	12	1	1	2	2	3	4	1	1	3	3	4	2	2	3
197	7	f	12	2	1	3	3	4	4	2	3	4	3	4	4	2	3
207	7	f	12	4	5	2	2	2	3	4	4	1	1	5	4	1	1
235	7	f	12	2	1	2	1	3	3	2	4	3	1	5	5	2	2
241	7	f	12	0	4	3	1	5	4	5	4	3	1	5	5	2	2
245	7	f	12	0	2	3	2	2	3	4	4	4	3	5	5	1	2
296	7	f	12	0	1	2	2	4	3	4	2	2	3	5	5	3	2
315	7	f	12	0	1	2	2	5	5	3	5	3	2	5	5	1	1
324	8	f	13	2	3	2	1	2	1	4	3	1	1	4	5	1	1
334	7	f	12	1	2	2	3	5	4	4	3	3	3	5	5	2	2
344	7	f	11	2	3	3	3	4	4	3	4	3	3	5	5	4	4
361	7	f	12	2	3	2	1	3	3	5	5	2	2	5	4	1	1
392	7	f	12	3	4	3	2	2	4	4	5	3	1	3	4	2	2
395	7	f	12	2	1	1	3	4	4	2	4	3	2	3	3	4	3
417	8	f	13	3	3	2	1	4	3	5	3	3	3	5	5	2	1
440	7	f	12	0	1	2	2	5	5	2	3	4	2	5	5	1	1
470	7	m	12	2	3	3	2	4	4	3	1	3	3	4	5	3	2
509	7	f	12	2	1	3	2	5	5	4	2	4	3	5	5	1	1
515	8	f	14	0	3	3	2	3	2	2	3	3	2	5	5	3	1
530	7	m	12	0	1	1	2	3	3	4	4	1	2	5	4	3	2
563	8	m	13	0	4	3	2	3	4	2	4	3	2	1	1	5	5
589	7	f	12	0	0	3	2	4	4	4	4	3	na	4	4	2	1
596	7	f	12	4	2	3	2	3	3	3	2	3	3	1	1	5	5
599	7	f	12	2	3	3	2	5	5	3	3	3	3	5	4	3	2
622	7	f	12	2	0	3	2	3	4	1	1	3	2	4	5	2	2
695	7	f	12	3	3	2	1	1	2	3	4	2	1	5	3	4	2
705	7	f	12	3	4	3	2	3	4	4	4	2	1	5	5	1	1
711	7	f	11	2	3	2	1	4	3	4	5	3	2	5	5	1	2
797	8	m	13	4	3	4	2	4	4	4	4	3	1	4	5	4	2
822	7	m	12	1	4	2	2	3	4	4	3	3	2	4	5	2	2
835	7	f	12	2	3	2	2	4	4	4	4	1	2	4	5	4	5
868	7	f	12	0	1	2	1	3	2	3	4	3	2	5	2	3	2
954	9	f	15	3	5	3	2	4	4	3	4	3	3	4	4	3	3
964	7	f	12	3	1	2	2	4	5	4	4	2	2	4	4	1	1
965	7	f	12	3	3	2	3	4	4	2	3	3	4	4	4	2	2
986b	7	f	11	2	0	3	3	3	3	4	4	4	4	4	4	2	2
						2.50	1.98	3.52	3.69	3.10	3.45	3.1	2.-	3.-	3.-	2.21	2.12

File: prepost test D
Report: career

code no.	gr.	gen	age	trn	scns	17	17p
055	7	m	12	1	3	4	3
085	7	f	12	2	0	3	4
117	8	m	13	0	1	3	3
143	7	m	12	2	3	2	3
154	8	f	13	2	3	4	4
174	8	f	12	1	3	3	3
178	7	m	12	1	1	5	5
197	7	f	12	2	1	3	3
207	7	f	12	4	5	1	1
235	7	f	12	2	1	3	3
241	7	f	12	0	4	1	na
245	7	f	12	0	2	1	1
296	7	f	12	0	1	3	4
315	7	f	12	0	1	3	3
324	8	f	13	2	3	4	3
334	7	f	12	1	2	3	3
344	7	f	11	2	3	3	3
361	7	f	12	2	3	3	2
392	7	f	12	3	4	1	1
395	7	f	12	2	1	2	2
417	8	f	13	3	3	4	3
440	7	f	12	0	1	2	2
470	7	m	12	2	3	na	3
509	7	f	12	2	1	4	4
515	8	f	14	0	3	3	4
530	7	m	12	0	1	1	2
563	8	m	13	0	4	4	3
589	7	f	12	0	0	4	4
596	7	f	12	4	2	1	1
599	7	f	12	2	3	4	4
622	7	f	12	2	0	1	1
695	7	f	12	3	3	1	1
705	7	f	12	3	4	4	4
711	7	f	11	2	3	4	2
797	8	m	13	4	3	2	2
822	7	m	12	1	4	3	3
835	7	f	12	2	3	1	1
868	7	f	12	0	1	4	3
954	9	f	15	3	5	5	5
964	7	f	12	3	1	3	3
965	7	f	12	3	3	5	4
986b	7	f	11	2	0	5	4
						2.88	2.85

File: preposst test E
Report: projected opinions

code no	gr.	gen	age	trn	scns	20	20p	21	21p	22	22p	23	23p	24	24p
055	7	m	12	1	3	1	2	2	3	1	4	2	2	1	4
085	7	f	12	2	0	2	3	1	1	4	2	2	3	3	4
117	8	m	13	0	1	3	3	1	2	3	3	3	1	4	4
143	7	m	12	2	3	2	3	1	3	1	2	2	3	1	4
154	8	f	13	2	3	3	2	2	2	3	2	4	2	3	4
174	8	f	12	1	3	2	2	3	4	4	4	2	1	4	2
178	7	m	12	1	1	1	2	3	1	3	3	4	2	1	1
197	7	f	12	2	1	1	2	2	2	4	3	1	2	4	4
207	7	f	12	4	5	1	1	3	3	5	4	1	1	4	4
235	7	f	12	2	1	2	2	2	3	3	3	1	1	5	5
241	7	f	12	0	4	1	1	1	1	1	3	1	1	3	3
245	7	f	12	0	2	1	2	2	4	4	4	2	2	4	4
296	7	f	12	0	1	2	1	2	1	3	3	1	2	2	1
315	7	f	12	0	1	1	2	1	4	5	4	1	2	5	4
324	8	f	13	2	3	3	2	1	3	4	4	1	1	4	4
334	7	f	12	1	2	2	1	4	3	4	4	1	1	1	4
344	7	f	11	2	3	3	3	2	2	2	2	3	3	3	4
361	7	f	12	2	3	3	2	3	2	5	5	3	1	3	5
392	7	f	12	3	4	1	1	3	4	3	3	1	1	1	4
395	7	f	12	2	1	2	2	1	2	4	3	3	4	3	3
417	8	f	13	3	3	2	2	1	2	2	2	1	1	2	3
440	7	f	12	0	1	1	2	5	5	5	5	1	1	4	5
470	7	m	12	2	3	2	2	2	2	4	4	2	1	2	2
509	7	f	12	2	1	3	3	1	1	3	3	1	1	5	4
515	8	f	14	0	3	1	2	1	1	2	2	3	4	4	4
530	7	m	12	0	1	2	2	3	2	3	4	1	1	4	3
563	8	m	13	0	4	2	2	2	2	3	2	2	3	3	4
589	7	f	12	0	0	2	2	3	2	2	1	3	4	5	4
596	7	f	12	4	2	1	1	3	2	4	3	1	1	4	3
599	7	f	12	2	3	2	2	2	4	4	5	1	1	4	4
622	7	f	12	2	0	2	3	3	3	4	4	1	1	4	4
695	7	f	12	3	3	1	1	2	4	5	5	1	1	2	4
705	7	f	12	3	4	1	1	4	3	4	5	2	1	4	4
711	7	f	11	2	3	2	1	1	1	2	1	1	1	5	4
797	8	m	13	4	3	2	2	2	3	4	4	1	2	4	4
822	7	m	12	1	4	3	2	3	2	3	3	1	1	4	4
835	7	f	12	2	3	1	1	2	1	5	5	1	1	5	5
868	7	f	12	0	1	1	1	3	1	3	2	1	1	3	2
954	9	f	15	3	5	3	3	2	2	3	3	4	4	3	4
964	7	f	12	3	1	2	2	2	3	4	5	1	1	4	4
965	7	f	12	3	3	3	3	4	3	3	3	2	2	3	3
986b	7	f	11	2	0	2	2	2	2	4	4	1	1	2	2
						1.86	1.69	2.01	2.43	3.39	3.[illegible]	1.71	1.69	3.21	[illegible]

Pre-test Scene ordering

	code no.	blocking	beats	props	discuss	memorize	present	read	beat reh.	scene reh.	understand
1	055	5	6	7	2	4	10	1	7	8	3
2	085	5	7	6	4	2	10	1	8	9	3
3	117	7	5	8	3	4	10	1	6	9	2
4	143	8	5	7	2	9	10	1	6	4	3
5	154	6	7	5	2	4	10	1	8	9	3
6	174	8	4	6	2	7	10	1	5	9	3
7	178	5	7	6	3	4	10	2	8	9	1
8	197	6	7	8	1	4	10	3	5	9	2
9	207	8	4	9	3	6	10	1	5	7	2
10	235	4	6	8	5	3	10	1	7	9	2
11	241	8	4	6	2	5	10	1	7	9	3
12	245	6	7	5	4	3	10	2	8	9	1
13	296	6	5	9	4	3	10	2	7	8	1
14	315	8	6	9	3	4	10	1	7	5	2
15	324	8	4	9	2	5	10	1	6	7	3
16	334	6	4	7	3	5	10	1	8	9	2
17	344	8	3	9	2	5	10	1	7	6	4
18	361	8	4	6	5	3	10	1	9	7	2
19	392	8	6	9	4	5	10	1	7	3	2
20	395	7	3	9	2	6	10	4	5	8	1
21	417	6	5	7	2	4	10	1	8	9	3
22	440	8	5	9	1	3	10	2	6	7	4
23	470	8	6	9	2	4	10	1	7	5	3
24	509	6	5	7	2	4	10	3	8	9	1
25	515	8	3	5	2	7	10	1	4	8	6
26	530	6	7	9	1	5	10	2	8	3	4
27	563	6	7	5	2	4	10	1	8	9	3
28	589	8	5	7	2	4	10	1	6	9	3
29	596	6	3	7	1	5	10	2	8	9	4
30	599	6	5	9	2	3	10	1	8	7	4
31	622	8	7	10	6	2	9	1	5	3	4
32	695	7	4	8	9	2	10	1	5	6	3
33	705	7	5	6	2	4	10	1	8	9	3
34	711	6	7	5	4	3	10	1	8	9	2
35	797	5	6	7	2	3	8	1	0	0	4

Appendix C

Pre Test Scene Ordering

Pre-test Scene ordering

	code no.	blocking	beats	props	discuss	memorize	present	read	beat reh.	scene reh.	understand
36	822	6	4	7	2	5	10	1	8	9	3
37	835	9	7	5	3	4	10	1	6	8	2
38	868	7	5	9	2	3	10	1	6	8	4
39	954	6	5	10	4	3	9	1	7	8	2
40	964	8	4	5	3	6	10	2	7	9	1
41	965	5	7	6	4	1	10	2	8	9	3
42	986b	9	7	5	2	3	10	4	8	6	1

	code no.	blocking	beats	props	discuss	memorize	present	read	beat reh.	scene reh.	understand
1	055	7	4	9	2	6	10	1	5	8	3
2	085	7	4	8	2	5	10	1	6	9	3
3	117	6	2	5	3	7	10	1	8	9	4
4	143	9	4	7	6	8	10	1	5	2	3
5	154	7	4	6	2	5	10	1	8	9	3
6	174	8	4	6	3	7	10	1	5	9	2
7	178	7	4	8	1	5	10	2	6	9	3
8	197	8	1	9	2	6	10	5	4	7	3
9	207	9	4	8	2	7	10	1	5	6	3
10	235	6	4	6	3	5	10	1	8	9	2
11	241	8	3	7	2	5	10	1	6	9	4
12	245	9	4	8	3	7	10	1	5	6	2
13	296	8	5	9	1	2	10	3	6	4	7
14	315	8	5	4	3	7	10	1	6	9	2
15	324	7	3	8	1	6	10	2	4	9	5
16	334	7	4	8	2	6	10	1	5	9	3
17	344	6	5	9	2	4	10	1	8	7	3
18	361	6	3	9	2	8	10	1	5	7	4
19	392	8	3	9	6	7	10	1	4	5	2
20	395	8	4	9	2	7	10	1	5	6	3
21	417	5	4	7	1	6	10	2	8	9	3
22	440	7	3	8	2	4	10	1	6	9	5
23	470	7	4	9	2	8	10	1	5	6	3
24	509	7	4	6	3	5	10	1	8	9	2
25	515	6	3	5	2	7	10	4	8	9	1
26	530	9	7	6	1	8	10	2	5	4	3
27	563	5	6	8	2	4	10	1	7	9	3
28	589	5	3	7	4	6	10	1	8	9	2
29	596	6	4	8	3	5	10	1	7	9	2
30	599	6	2	8	3	4	10	1	7	9	5
31	622	8	2	9	5	7	10	1	3	6	4
32	695	8	4	9	3	7	10	1	5	6	2
33	705	7	3	6	2	5	10	1	8	9	4
34	711	8	4	5	2	7	10	1	6	9	3
35	797	7	2	8	1	4	10	3	5	9	6

Appendix D

Post-Test Scene Preparation

Post-Test Scene Preparation

	code no.	blocking	beats	props	discuss	memorize	present	read	beat reh.	scene reh.	understand
36	822	6	4	7	3	5	10	1	8	9	2
37	835	8	5	9	4	6	10	1	3	7	2
38	868	5	2	9	1	6	10	3	7	8	4
39	954	7	3	6	1	5	10	2	8	9	4
40	964	7	3	6	1	5	10	2	8	9	4
41	965	6	4	9	3	2	10	1	7	8	5
42	986b	8	4	7	3	6	10	1	5	9	2

Appendix E

Pre/Post Test Average Comparisons

1.I feel good when I am acting. 1.57 ---> 1.67

2.I think I am a better actor than I have demonstrated in class. 3.05 ---> 2.74

3.I believe that the most important part in acting is learning lines. 4.00 --->4.33

4.I am not good at playing roles. 3.86 ---> 3.88

5. I know how to prepare for an acting scene. 2,50 ---> 1.98

6. Even though I try very hard, I cannot act well. 4.02 ---> 4.12

7. The purpose of blocking is to see all of the actors. 3.52 ---> 3.69

8.I am never nervous when I act. 3.86 ---> 3.60

9.I feel good about myself during acting class. 2.12 ---> 2.00

10. The most difficult part in preparing an acting scene is working with another person. 3.10 ---> 3.45

11. When I receive a script, I feel I know what to do to be successful. 2.83 ---> 2.27

12.I am frightened on the day that I know that I have to perform. 3.12 ---> 2.98

13. I enjoy performing alone. 2.74 ---> 2.74

14. I enjoy performing with other students. 1.76 ---> 1.93

15. Acting doesn't require much work outside of class. 4.24 ---> 4.19

16.I feel as special self satisfaction when I act. 1.90 ---> 1.81

17.I am going to be a professional actor. 2.88 ---> 2.85

18. There are many things that I enjoy doing more than acting. 3.29 ---> 3.14

19. When I am acting I feel confused. 4.24 ---> 4.38

20. My parents think I'm a good actor. 1.86 --->1.69

21. My academic grade are more important to my parents than my success in drama. 2.21 ---> 2.40

22. My parents think acting is for fun. 3.38 ---> 3.35

23. My parents would support me if I wanted to major in acting at college. 1.71 ---> 1.69

24. When my teacher critiques my acting, I am most interested in the grade. 3.31 ---> 3.62

25. Making mistakes in acting class is okay. 2.21 ---> 2.12

Prioritize each of the following elements that are a part of an acting scene from the most important(1) to least important(7)

____ Blocking 4.1 ---> 4.2

____ Character Believability 1.8 ---> 1.7

____ Character Relationship 2.4 ---> 1.8

____ Creating an acting space 4.5 ---> 3.5

____ Introduction and Set-up 6.2 ---> 6.2

____ Line Memorization 3.0 ---> 4.5

____ Use of props 6.0 ---> 6.0

Number the following list of scene preparations in chronological order.

____ Blocking the scene. 6.81 ---> 7.07

____ Break the scene down into beats 5.31 ---> 3.67

____ Decide on necessary props 7.26 ---> 7.48

____ Discuss the scene with your partner: objectives, relationship, etc 2.81 ---> 2.43

____ Memorize lines 4.12 ---> 5.76

____ Present the scene 10.0 ---> 10.0

____Read the play 1.45 ---> 1.45

____ Rehearse the scene by beats 6.90 ---> 5.95

____ Rehearse the scene from beginning to end 7.61 ---> 7.81

____ Understand the lines 2.67 ---> 3.07

Biographical Information

Grade: 7 8 9 (33/7th, 8/8th, 1/9th)

Gender: M F (32/f, 10/m)

Age: 11 12 13 14 15 (1/11, 33/12, 6/13, 1/14, 1/15)

Years of acting training: 0 1 2 3 4 or more | avg. - 1.42

Years of Center for the Arts drama: 0 1 all 0

Previous acting scene experience: 0 1 2-3 4-6 7 or more | avg. - 2-3

Appendix F

Steps to Teaching Scene Study

1. Chose scenes and partners,

2. Handout scenes; **Assignment**: Read the play.

3. Scene partners read through scene; **Assignment**: Character Paper.

4. Teach scene breakdown and rhythm. Use sample scene and student involved exercises.

5. **Assignment**: Identify beats in a short scene handout.

6. Scene partners decide on rhythms and action scenes(beats) of assigned scene. **Assignment**: Submit copy of scene with notations.

7. Handout paper on blocking. Teach blocking through demonstration and student involved exercises.

8. **Assignment**: Block a short scene on a class handout.

9. Scene partners decide decide on blocking of assigned scene. **Assignment**: Submit copy of scene with blocking notations.

10. Rehearse scenes.

11. Intermittently work with one selected scene for demonstration with the entire class on: A. Line Interpretation
B. Blocking
C. Characterization

12. Present scenes for oral criticism.

13. Rehearse scenes.

14. Present scenes for evaluation.

Appendix G

Blocking for Scene Study

Rules (to be broken) of Blocking

Always speak in full front or 1/4 profile. In some scenes profile is acceptable.

Never move on another character's lines.

When you move on your line, move downstage of the character(s)

Knell on your downstage knee.

Don't move on important lines of plot or character information or on lines of discovery.

Characteristics of Blocking

A. Strength of movement
B. Length of cross
C. Direction of movement
D. Relation to the line(before, during, or after)

Considerations for Blocking

All movements must be motivated by the character regardless of the reason for the movement.

A. Functional
B. Emotional or Psychological
C. Arbitrary
    1. Emphasis
    2. Variety

Questions to Ask

Does the blocking express the mood?
Is the blocking interesting?
Does the blocking express the set? (Is the scene being played within the environment or in front of it?)

Blocking Notations

X - Cross
D - Down
U - Up
R - Right
L - Left
ch1 - chair 1
ch2 - chair 2
dr - door

Appendix H

Name _____ Date_____
Scene_____

Scene Study Evaluation

(rate 1 to 10; 1 is unacceptable; 10 is outstanding)

A. Characterization
- 1.Believability _____
- 2.Consistency of character _____
- 3.Consistent with the play _____
- 4.Concentrated _____
- 5.Relates to other character(s) _____
- 6.Exhibits subtext _____
- 7.Spontaneous and natural _____

B. Physical Attributes
- 1.Voice _____
  - a. projection
  - b.diction
  - c.line interpretation
- 2.Movement _____
  - a.physicalization of the role
  - b.identifies with the setting
  - c.consistent to character and scene

C.Memorization _____
- 1.lines
- 2.cues

D. Overall Performance _____
- 1.identifies with the spirit and period of the play
- 2.holds attention of the audience
- 3.contributes to the rhythm of the scene

E. Presentation _____
- 1.introduction and set up
- 2.visibility
- 3.overall effectiveness

Evaluator_____ *Score*_____

Appendix I

Scene Study Evaluation Total Comparison

Scene Study Evaluations

	Student	1st scene - Adams	1st scene - Deutsch	Total	2nd Scene - Adams	2nd Scene - Deutsch	2nd - Total	Differences
1	Erika	83	93	176	91	95	186	10
2	Josh B	111	85	196	82	80	162	-34
3	Annie*	80	77	157	92	94	186	29
4	Marisa	111	85	196	87	79	166	-30
5	Katie	100	94	194	84	84	168	-26
6	Alisa*	93	89	182	96	91	187	5
7	Stephanie*	68	75	143	97	90	187	44
8	Margaux*	93	89	182	77	74	151	-31
9	Audric	92	90	182	99	92	191	9
10	Kim D	95	95	190	101	102	203	13
11	Jasheena	81	57	138	79	79	158	20
12	Jamie F	74	80	154	79	79	158	4
13	Tania	83	93	176	90	85	175	-1
14	Daphne	97	84	181	97	89	186	5
15	Robbie*	53	77	130	97	90	187	57
16	Davon*	65	73	138	84	87	171	33
17	David	92	90	182	101	102	203	21
18	Sam*	53	77	130	101	95	196	66
19	Judi	85	79	164	74	84	158	-6
20	LaToya	79	75	154	69	74	143	-11
21	Laria*	76	77	153	77	74	151	-2
22	Arden*	81	83	164	105	101	206	42
23	Lara	79	75	154	82	80	162	8
24	Angela	97	84	181	91	95	186	5
25	Armenthis*	76	77	153	84	87	171	18
26	Phil*	92	89	181	92	87	179	-2
27	Katherine	100	94	194	92	92	184	-10
28	Lisa L*	85	83	168	92	81	173	5
29	Debbie	93	86	179	84	84	168	-11
30	Rachel	93	84	177	97	89	186	9
31	Courtney*	68	75	143	105	101	206	63
32	Omnia*	85	83	168	96	91	187	19
33	Curtis	81	57	138	99	92	191	53
34	Mindy	93	84	177	92	92	184	7
35	Jamie N*	93	89	182	97	96	193	11
36	Kim P*	75	87	162	92	94	186	24
37	Molly*	85	87	172	92	81	173	1
38	Kecia*	80	79	159	101	95	196	37
39	Jenni Re*	92	89	181	86	74	160	-21
40	Casey	95	95	190	69	74	143	-47
41	Jennifer Ro	85	79	164	89	87	176	12
42	Alex	65	73	138	92	87	179	41
43	Lisa T*	80	77	157	92	81	173	16
44	Nadia	75	73	148	89	87	176	28
45	Judd*	81	83	164	97	96	193	29
46	Jackie*	80	79	159	86	74	160	1
47	Suzanne	74	80	154	87	79	166	12
48	Josh W	75	73	148	74	84	158	10
49	Ron	93	86	179	90	85	175	-4

* - denotes test group

Appendix J

Parents Questionnaire

Dear Parents,

As I mentioned at the September meeting, I am involved in a research project about a new approach to teaching acting scenes. A part of the research is a pre/post test with the students. My advisors asked that I receive some information from the parents. I have coded the questionnaires for comparison study.

Please complete the paper and put it in the stamped, addressed envelope provided. Please do not send it to school with your child. The questionnaire may be completed by or both of the parents. Please do not ask your child for reactions. After you have completed the paper, feel free to ask your child his/her opinion.

Thank you for your cooperation,

Please circle the response that best describes your reaction to each sentence.

1. When I was in high school, I was involved in the theatre program.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

2. When I was in college, I was involved in the theatre program.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

3. I am involved in theatre production.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

4. I attend professional plays each year.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

5.I think it is important to discuss my child's progress in drama.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

6.In order to allow my child to participate in drama activities beyond the school hours, we must adjust the family schedule.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

7. I will not support my child's desire to attend an intense drama program in the high school.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

8.The most valuable experiences that my child can have outside of school is to be involved in additional drama activities.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

9.Being involved in an outstanding drama program requires participation beyond the school day.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

10. If my child exhibits a talent in theatre and a strong will, I will support his/her decision to major in drama in college.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

11. I am not concerned with my child's academic grade in drama.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

12. I think my child is a good actor for his/her age.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

13.Acting for my child is a hobby.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

14. My child may become a professional actor.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

15. I think my child's involvement in drama has positively affected his/her communication skills.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

16. I am concerned that my child's involvement in an intense drama program will have a negative impact on his/her chances at getting into a good college.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

17. From what I read, an acting career is a chancy way to make a living.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

18. I often think that my child's many hours involved in drama activities has had a negative impact on his/her academic pursuits.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

19. I often discuss the drama activities with my child.

Strongly Agree Agree Somewhat Agree Disagree Strongly Disagree

20. I have other children that have been or are involved in drama.

Yes No

21. I have other children that have been or are involved in another performing art besides drama.

Yes No

22. We live _____ miles from the school.

less than 1 1 - 2 2 - 5 5 - 10 over 10

23.This questionnaire was completed by _____.

Mother Father Both parents Guardian

24. The thing I like least about my child's involvement in the drama program is

25. The thing I like most about my child's involvement in the drama program is

26.If I could make one suggestion about the drama program it would be

Parent Responses

	code no.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
1	055	4	4	4	2	1	2	5	2	3	1	5	2	3	2	2	4	3	4	2	1	2	5	2
2	117	5	5	5	2	1	2	4	4	1	3	5	2	2	4	2	5	2	4	2	2	2	1	2
3	143	5	5	5	5	1	1	5	5	1	5	5	1	1	5	1	4	1	4	2	2	2	3	1
4	174	5	5	5	5	1	1	5	2	1	2	5	3	2	3	2	4	1	5	2	2	1	3	1
5	178	5	5	3	2	1	1	3	3	2	1	4	2	2	2	1	4	3	5	1	2	2	3	1
6	207	4	4	1	1	1	1	5	1	1	1	5	1	5	1	1	5	1	5	1	2	2	5	1
7	235	3	5	3	1	1	1	1	4	2	2	5	2	4	4	1	3	1	5	2	2	2	3	1
8	241	1	3	5	1	1	1	4	4	1	2	5	1	4	3	2	3	3	5	2	2	1	1	1
9	245	4	5	5	2	1	2	2	2	2	1	4	1	2	1	3	4	1	4	1	2	2	3	1
10	296	3	3	3	1	1	2	4	2	1	1	5	2		3	2	5	4	5	2	2	2	3	1
11	315	5	5	5	4	1	2	5	3	1	1	5	1	4	1	1	5	3	5	2	1	2	3	1
12	324	3	5	5	1	1	2	5	1	1	2	1	2	4	4	1	5	2	5	1	2	2	3	1
13	334	5	5	5	4	1	2	5	3	1	1	5	2	4	3	1	4	2	4	2	2	1	3	2
14	344	4	4	4	4	1	1	5	3	3	1	5	2	4	2	3	4	4	5	2	2	1	3	1
15	361	3	2	4	3	1	3	2	4	2	2	4	2	2	4	1	4	2	4	2	2	1	3	1
16	395	4	4	4	3	2	3	4	4	3	2	4	2	4	2	2	4	3	4	3	1	2	4	1
17	417	3	3	4	2	2	3	4	4	2	2	4	3	3	4	2	4	2	4	2	1	1	4	1
18	440	4	4	1	1	1	2	5	3	2	1	4	2	4	3	1	5	3	5	1	2	1	5	1
19	470	2	3	4	2	1	3	5	3	2	1	5	1	4	1	1	5	4	5	2	2	1	5	3
20	509	5	3	1	1	1	2	5	1	1	1	5	1	2	2	1	5	2	5	1	2	2	3	1
21	515	2	2	2	2	1	2	4	3	3	2	4	3	4	3	1	4	3	3	1	1	1	2	1
22	530	1	3	2	1	1	1	5	3	1	1	5	1	4	1	3	4	1	4	1	2	2	5	1
23	563	4	4	4	3	1	3	4	4	1	2	5	2	4	4	2	4	2	4	3	2	2	3	1
24	589	5	5	5	2	1	2	4	3	1	2	5	2	2	4	1	4	1	4	1	2	1	2	1
25	596	3	4	4	1	2	3	5	2	2	1	4	2	3	2	3	4	1	5	2	1	2	3	1
26	599	5	5	5	4	1	2	4	2	2	1	4	2	3	3	1	4	2	4	2	2	2	5	1
27	622	4	4	4	4	1	1	5	1	1	1	4	1	4	2	2	5	5	5	2	2	1	4	1
28	695	4	4	4	2	2	4	5	1	1	1	1	1	1	1	5	5	4	5	1	2	2	5	1
29	705	3	4	4	2	1	2	4	4	2	1	5	2	4		2	4	2	3	1	1	1	1	1
30	711	4	4	4	1	2	2	5	3	2	1	5	3	3	2	1	5	3	5	2	2	2	2	1
31	732	1	1	1	1	2	1	1	5	3	4	5	2	2	5	1	5	1	5	3	2	2	1	1
32	822	5	5	5	2	1	3	4	4	2	2	5	3	3	3	2	4	2	4	1	2	2	2	3
33	868	2	4	4	4	2	3	3	4	2	2	4	1	2	4	2	4	1	3	2	1	1	2	1
34	954	4	4	4	2	2	3	3	4	2	2	2	2	2	3	1	3	1	3	2	2	1	1	1
35	965	3	3	3	4	1	2	4	3	3	2	5	2	2	4	1	4	3	4	2	2	2	3	1
36	986a	4	4	4	2	1	2	4	2	2	2	4	2	4	2	1	4	3	4	1	1	2	4	1
37	986b	5	5	5	3	3	4	5	4	3	4	4	3	4	4	1	4	1	4	4	2	2	2	1

Appendix L

Biographical Data on Pre-Test

	code no.	grade	gender	age	act trn	scn exp
1	055	7	m	12	1	2
2	085	7	f	12	2	0
3	117	8	m	13	0	1
4	143	7	m	12	2	2
5	154	8	f	13	2	2
6	174	8	f	12	1	2
7	178	7	m	12	1	1
8	197	7	f	12	2	1
9	207	7	m	12	4	7
10	235	7	f	12	2	1
11	241	7	f	12	0	4
12	245	7	f	12	0	2
13	296	7	f	12	0	1
14	315	7	f	12	0	1
15	324	8	f	13	2	2
16	334	7	f	12	1	2
17	344	7	f	11	2	2
18	361	7	f	12	2	2
19	392	7	f	12	3	4
20	395	7	f	12	2	1
21	417	8	f	13	3	2
22	440	7	f	12	0	1
23	470	7	m	12	2	2
24	509	7	f	12	2	1
25	515	8	f	14	0	2
26	530	7	m	12	0	1
27	563	8	m	13	0	4
28	589	7	f	12	0	0
29	596	7	f	12	4	2
30	599	7	f	12	2	2
31	622	7	f	12	2	0
32	695	7	f	12	3	2
33	705	7	f	12	3	4
34	711	7	f	12	2	2
35	797	8	m	13	4	2
36	822	7	m	12	1	4
37	835	7	f	12	2	2
38	868	7	f	12	0	1
39	954	9	f	15	3	7
40	964	7	f	12	3	1
41	965	7	f	12	3	2
42	986b	7	f	12	2	0

Average student: 1.42 years; 2-3 scene

Appendix M

Weekly Diary

Monday -

Tuesday -

Wednesday -

Thursday -

Friday -

A Discovery About Myself -

An Important Lesson -

Other Comments -

Name_____

Appendix N

Character Paper

Student name_____

Scene_____

Character's Name_____ Age_____

What period is this scene?_____

Wher is the scene located?_____

How does this effect the character?_____
_____

Who else is in this scene?_____

What is your social relationship?_____

What is your personal relationship?_____
_____

What does your character want in this scene?_____
_____

What is the conflict in this scene?_____
_____

How does this effect your character?_____
_____

What are three things that your character discovers in this scene?
_____
_____
_____

What is your character's super objective?_____
_____

How does this effect the scene?_____
_____